

unprepared or unaided by an equally free mind. First, then, reserving at present the right to treat of the general necessities of the study of art. I speak of the study of art, because we know that, however contrary to common supposition, it must come prior to the knowledge of art. If, then, we establish anything advantageous to the one, it will necessarily extend a good influence to the other, either by hastening its arrival or by improving and improving it in the main. The first necessity, then, that suggests itself, is a desire to learn, an ambition to know, which seems to be one of the most natural we possess. While, if any one appear not to have it naturally, a conviction of ignorance, a feeling of emulation, will probably suffice for its acquisition at an early period of life. It may be said, the conviction of personal ignorance is rather the result of great knowledge than of little; but, however true that may be, we cannot imagine that any man in his senses can really have arrived at the conviction that there is nothing more for him to learn, or that, perceiving the power and influence of the learned, he can despise the position they hold. Many are indolent, we know; but no man who depends upon his head and his work, can be so, without flagrant violation of common duty, and a vast deal of practical unhappiness. In the professions, then, the necessity of work is apparent, the desire to know must arise from outward pressure, if from nothing else. But here, where our very meeting in this place takes from the love of knowledge, there is no need, for the sake of arousing it, to insist on the immense advantages of study, or to say how in these educated times our very duty to the state and to each other,—aye, even to use immeasurably above both,—demands that we should study, and so qualify ourselves for the utmost for serving, improving, enlightening our fellows. In old times how diligently were the young trained in the use of the weapons of war, and shall we not now, how we more rightly train ourselves to wield the instruments of peace? It is quite possible that one with the greatest desire to study might be at a loss how to do so to the best advantage—perplexed where to begin, how to proceed. Here, then, is the second necessity—to know how to study; and it will be principally in an endeavour to point this out that I shall employ the first part of our time, before proceeding to consider the application of that knowledge which I shall suppose we have then obtained. I know you love practical remarks; but as I cannot, from my position, offer you, for instance, a dissertation on the variation of mouldings, I shall endeavour to be practical in respects the treatment of our minds; and I offer but one suggestion likely, if adopted, to improve that, it would not be looking in vain. To begin, then, we must talk before we attempt to run; we must know how to be creditable tortoises before we may call ourselves hares. But many would be at first, and consequently never attain the distinction of the deliberate tortoise. This is why so many of what are called promising business never bloom into performance, because they are either hurried by others or hurry themselves; because it seems to be believed, that with fine minds you must be able to teach at the summit. Let any one entertain such an idea build me a church, upon this condition, that he begin with the weathercock, and end with the foundation. Where that possible, such a building would contain just the same quantity of stone, just as much ornament; but look at the order of it! It would be a good exercise for the growing mind to be always endeavouring to stand on its head? And so a man may appear to have learned much, may have spent much time over his books, and yet have no available knowledge; and all because he began to build at the vane, which none of us, who are architects, could possibly do. To study properly, then, we must begin with the broad solid foundation; we must give them time to settle: then come by stone, pillar by pillar, with care, nicety, and order, pile up the tower of our knowledge. We are too apt to be fascinated with the grandeur of things at present beyond our reach,

and on that account, failing in the endeavour to attain them, become discontented and weary. It is here that the dislike of dryness comes in. It is here that, from a sort of despair, we get desultory. It is here that, being desultory, we have too many things to attend to, and finally attend to none. Therefore we observe the necessity (thirdly) of method, order, arrangement. Look at it in nature. Observe the extraordinary balance of all things,—the gradual and uniform succession of the seasons, the economic circle by which there is no loss—the exactitude of the course of production: look at the order there is in our own growth from infancy to manhood, our decline from manhood to old age. Why then should we seem to believe there is no order with respect to our minds, by disregarding it in the education of them? Why should we study in a haphazard manner, crowding together fragments of all diverse subjects into one ill-favoured whole, certainly wanting either in beginning, middle, or end, and, besides, leaving no room for reflection, the very security of all we may learn? As to books, it is quite possible to keep them sufficiently various to give relief to each other in a fixed succession, and sufficiently connected to increase the particular knowledge we seek. For everybody knows that the tributaries of a stream are not trees; but do not some act as if a congenerous aid to the study of mathematics, for instance, were beraldry? Now it would be a mistake to fall suddenly from the study of one style of architecture to another at a distance—where the two had anything in common—without attending to intervening modifications; just as you would not leave the history of Rome from studying the reigns of Numa and Commodus. And how is the memory assisted by a consecutive order in study! How much better we remember any epoch in art from knowing what preceded, what led it; how itself, in turn, was the date of some further advance. In the study of all history—in the study of the history of art—there is a grand method that connects together causes, circumstances, and consequences: they reveal to you that which lies behind the ostensible, sometimes the pretended, facts of things; and in the one case provide you with reason, in the other with truth, which you can apply for your own progression. The observance of these you will find indispensably necessary to the permanence of what is acquired in the mind. Your knowledge will then be clear and durable as the glass that admits the light of heaven in the chamber; but, otherwise, like the winter frost on the pane, flimsy indeed, but confused and evanescent. The next necessity (thirdly) is a regard of time. We need not dwell upon indolence, which is obviously injurious to all. The division of time is what I chiefly intend at present. Was it not Mr W. Jones who attained to the knowledge of about thirty-six languages—and how? Why, by dividing his time methodically, having a fixed hour for every subject, with such success as to be soon accomplished at his own progress. There is, I think, a story of Alfred the Great studying by a candle of different colours, and measuring his occupations according to the periods it fixed: a space of blue for one work, of red for another, and thus a method for all. Much may be gained by the saving of leisure moments, and many students have read whole works by always keeping some book to be read at such times; in fact, those who have not noticed it have no conception of the time wasted in scraps, or of the advantage of a time-book, such as here alluded to. Time is always hurrying away, and requires to be seized upon and continually held; for nothing would save even the brightest genius of youth from being dropped, if he would not hold on, into the despondency of the foolish age, the more unhappy from the contrast. I might here, in passing, speak of that far more important loss of time which the Emperor Titus complained of when, having passed a day without performing any good action, he said, "I have lost a day." Consider how much time is necessary to a thorough understanding and practice of architecture, because you have need of a degree of manual as well as of capital skill. You

must know how to draw with mechanical instruments; how to sketch, and must understand perspective; you must also have some knowledge of colour and effects; and it is an advantage to understand lithography, and some of the fine arts, especially for any who are much dependent on themselves. Again, you should know the principles of art derivable from study of nature, and as they have been interpreted in the greatest works of man. Then, with respect to your own art in particular, you should be informed of its history and of its styles—of their characteristics and appropriate uses. You must understand construction as the very life of your work—that on which depends its stability—that by which alone you are enabled rightly to connect parts in one fitting whole; for see how many designs, seemingly excellent on paper, become absurd in stone, for want of right construction! You must study design, so that which shall give you a facility of original expression—that which shall enable you, not merely to reproduce what people built at Athens, but, entering into the spirit of a style, to produce something independent in its expression, though, from necessity, dependent in its origin. There may be a general resemblance between an old style and its modern subordinate, but they need not of necessity be exactly alike: either may possess some advantage or deformity foreign to the other, though both be intermingled in the main; by which, I would say, we are not bound to imitate the defects of a style, nor ought we to turn its beauties into blemishes. It is a matter of surprise that we should often see architects pitting one necessity of their art against another—one exclaiming, "Nothing is of use but construction;" another, "nothing but design;" thus one, "Glory to Gothic!" and that "Classical for ever!" which is all highly injurious, the true object being to advance architecture as a whole, and not to be setting its members to buffet each other. Now, why I have enumerated what we ought generally to know, and to do, under the head of the necessity of regard to time, is this, to show by the extent of it how little time we have to spare if we want to excel, and to impress what has already been urged concerning method. We now come to a necessity (thirdly), under which are included two things closely connected—self-denial and industry. It is not the place here to urge the former in its grand moral bearing as I might, but it is to impress it in another as affecting art. If we love our art, we shall give ourselves up to it. Men of art, some say, are moved by two affections—the love of art and the love of money. But let us protest against any imputation that artists are avaricious: they act from a better principle than avarice, and although that may have been found in a few masters, it cannot be the less held up to contempt. We act—some from pure love of art, some from desire of fame,—but I will say many from a determination to do good, to improve the common mind, to render art subservient to higher purposes. Here is the true mission of the artist, and it shall make him great in fact, whether in appearance or not. I say, then, the self-denial in the cause of art that arises from this ambition, is good and pure in itself, and I know several instances among ourselves where it does so arise—a great and glorious sign of the future! Having established the necessity of self-denial, of sacrificing pleasure and frivolity, and the like, as Michelangelo did, on the altar of our art, we proceed to that of industry, greatly dependent on the other. Work, said Goethe, is the soul of man. Let us see men follow the precept of the ancients in work at least. Let us take Demosthenes as an example. By work and innumerable perseverance he overcame a natural impediment of speech: by work he attained to an order and method in speaking no one has ever surpassed by work, by endurance, after two rejections by the people, he at length gained that enthusiastic admiration,—and the man who had ill health, a neglected education, and a stammer, came to be one who spoke in thunder and lightning—who so excelled all others that, as Philip the king said, he did not, like Isocrates, one of the most eminent, push with a fall, but fought with a